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HARMS

COLLECTION OF

OLD TIME SONGS

WE ALL REMEMBER

INCLUDING
THE BAND PLAYED ON
SHOW ME THE WAY TO GO HOME
LOVE NEST — HELLO, MA BABY
SOME LITTLE BUG IS GOING TO GET YOU
THE BOWERY — JUNE BROUGHT THE ROSES
TELL ME PRETTY MAIDEN
A BICYCLE BUILT FOR TWO

WITH
UKULELE, GUITAR
AND
BANJO ACCOMP.



MADE IN U. S. A.

HARMS
INCORPORATED
NEW YORK

PREFACE.

As much as we enjoy and appreciate the many pleasures and conveniences of life today, many of us look back with fond memories at those days of long ago—our Yesterdays—the days of bicycles-built-for-two, the horseless carriages, those heavy dusters and veils, bustles, gay parasols, and turtle neck sweaters.

There is nothing that stimulates those memories quite so vividly as the grand old songs that were popular then, and are still popular today. Glance at the list of songs in this folio—each one of them is bound to recall some happy experience tucked away on your shelf of memories;—a sweetheart of long ago, that Sunday School picnic, a certain day's outing or a vacation. And so—this collection of songs for you to enjoy again as you once did in days gone by. We hope sincerely that they bring to you many hours of happy recollections.

Harms Inc.

HARMS SONG COLLECTION

OLD TIME SONGS
WE ALL REMEMBER

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H A R M S
INCORPORATED
NEW YORK

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The Band Played On

Revised by Albert Sirmay

Words by
JOHN F. PALMER

Music by
CHARLES B. WARD

Tempo di Marcia

Piano *f*

Allegretto

p

Bm

Matt Ca - sey formed a so - cial club that beat the town for style, And
Such kiss - ing in the cor - ner and such whisp'ring in the hall, And
Now when the dance was o - ver, and the band played: Home, Sweet Home, They

E7

A

hir - ed for a meet - ing place a hall. When
tell - ing tales of love be - hind the stairs. As
played a tune at Ca - sey's own re - quest. He

*Diagrams for Guitar, Symbols for Ukulele and Banjo

7736-4

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Bm

pay - day came a - round each week, they greased the floor with wax, And—
 Ca - sey was the fa - vor - ite and he that ran the ball. Of—
 thank'd them ver - y kind - ly for the fa - vors they had shown. Then he'd

E7 **A**

danced with noise and vig - or at the ball. Each
 kiss - ing and love mak - ing did his share. At
 waltz once with the girl that he loved best. Most

F#m **Bm** **C#7** **F#m**

Sat - ur - day you'd see them dressed up in Sun - day clothes; Each
 twelve o - clock ex - act - ly they all would fall in line, Then
 all the friends are mar - ried that Ca - sey used to know, And

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B7 E B7 E7 A

lad would have his sweet-heart by his side. When Ca-sey led the
 march down to the din-ing hall and eat. But Ca-sey would not
 Ca-sey too has tak-en him a wife. The blond he used to

Bm E7

first grand march, they all would fall in line, Be-hind the man who
 join them al-though ev-'ry-thing was fine, But he stayed up-stairs and
 waltz and glide with on the ball-room floor, Is hap-py mis-sis

A E B E7

was their joy and pride. For
 ex-er-cise his feet. For
 Ca-sey now for life. For

Refrain A Valse E7

Ca-sey would waltz with a strawber-ry blonde, And the Band played on,

He'd glide cross the floor with the girl he a - dor'd, and the Band played

on, But his brain was so load-ed it near-ly ex - plod-ed, The

poor girl would shake with a - larm. He'd ne'er leave the girl with the straw-ber-ry

curls, And the Band played on. on.

mf

And. *

The Bowery

Words by CHAS. H. HOYT

Music by PERCY GAUNT

Tempo di Valse

The musical score is written in 3/4 time with a key signature of two flats (Bb and Eb). The piano accompaniment begins with a forte (*f*) dynamic, followed by a piano (*p*) section. The vocal melody is introduced with a mezzo-forte (*mf*) dynamic. The lyrics are as follows:

1. Oh! the night that I struck New York,
 2. I had walk'd but a block or two, When
 3. I went in - to an auc - - tion store, I
 4. I went in - to a con - - cert hall, I
 5. I went in - to a bar - - ber shop, He
 6. I struck a place that they called a "dive,"

I went out for a qui - - et walk;
 up came a fel - - low and me he knew;
 nev - - er saw an - y thieves be - fore;
 did - - n't have a good time at all;
 talkd till I thought he would nev - - er stop;
 I was in luck to get out a - live;

* Symbols for Ukulele, Guitar and Banjo

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Cm **B-7**

Folks who are "on to" the ci - - ty say, -
 Then a po - lice - man came walk - - ing by,
 First he sold me a pair of socks,
 Just the min - ute that I sat down
 I, cut it short, he mis - un - - der - stood,
 When the po - lice - - man heard my woes,

B-7 **E+**

Bet - ter by far that I took Broad - way;
 Chased him a - way, and I ask'd him, why?
 Then said he, "how much for the box?"
 Girls be - gan sing - ing, "New Coon in town?"
 Clipp'd down my hair just as close as he could; He
 Saw my black eyes and my bat - - ter'd nose,

E+ **B-7**

But I was out to en - joy the sights,
 "Was - n't he pull - ing your leg," said he;
 Some - one said "two dol - lars!" I said three! He
 I got up mad and spoke out free,
 shaved with a ra - zor, that scratch'd like a pin,
 "You've been held up!" said the "cop - - - per" fly!

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There was the Bow - 'ry a - blaze with lights;
 Said I "He nev - er laid hands on me!"
 emp - tied the box and gave it to me, — "I
 "Some - bod - y put that man out," said she; A
 Took off my whis - kers and most of my chin;
 "No, sir! but I've been knock'd down!" said I;

I had one of the dev - il's own nights! I'll
 "Get off the Bow - 'ry, you Yap!" said he, I'll
 sold you the box, not the socks," said he, I'll
 man called a bounc - er at - tend - ed to me, I'll
 That was the worst scrape I ev - er got in, I'll
 Then he laughed, tho' I could - n't see why! I'll

nev - er go there an - y more!
 " " " " " "
 " " " " " "
 " " " " " "
 " " " " " "

CHORUS

mf

The Bow - - 'ry, the Bow - - 'ry! They say such

mf

E♭ B♭7 C♭

things, and they do strange things on the Bow - - 'ry! The Bow - -

B♭7 E♭ B♭7

-'ry! I'll nev - er go there an - y more! -----

D.C.

(After last verse)

D.C.

cresc. *ff*

Daisy Bell

(A Bicycle Built For Two)

Written and Composed by
HARRY DACRE

Tempo di Valse

Piano

* G_{oo} D7 D7

mf

There is a flow-er with - in my heart, Dai - sy,
We will go "tan-dem" as man and wife, Dai - sy,
I will stand by you in "wheel" or woe, Dai - sy,

G_{oo} G_{oo} D7

Dai - sy! Plant - ed one day by a glanc - ing
Dai - sy! "Ped" - ling" a - way down the road of
Dai - sy! You'll be the bell(e) which I'll ring, you

* Symbols for Ukulele, Guitar and Banjo

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dart, life, know! Plant - ed by I and my Sweet lit - tle Dai - sy Bell! sy Bell! sy Bell!

Wheth - er she loves me or loves me not, Some-times it's
 When the road's dark we can both de - spise P'lice - men and
 You'll take the "lead" in each "trip" we take, Then, if I

hard to tell; as well; don't do well; Yet I am long - ing to
 There are "bright lights" in the I will per - mit you to

share the lot Of beau - ti - ful Dai - sy Bell!
 daz - zling eyes Of beau - ti - ful Dai - sy Bell!
 use the brake, My beau - ti - ful Dai - sy Bell!

rit.



Refrain *a little faster*

mf



Dai - sy, Dai - sy, Give me your an - swer, do! —

mf

I'm half cra - zy, All for the love of you! — It

won't be a styl - ish mar - riage, — I can't af - ford a car - riage, — But

you'll look sweet On the seat Of a bi - cy - cle built for two! —

Show Me The Way To Go Home

13

by IRVING KING

Fox-trot moderato, with a good swing

Piano

f

Till ready

p

prhythmic

G^{oo}

C^m

G^{oo}

A7

D7

When I'm hap - py,
Old King Cole was a

when I'm hap - py, sing - ing all the while,
mer - ry old scul, and a mer - ry old soul was he, He

G^{oo}

C^o

C^m

G^{oo}

D7

I don't need no - bod - y then to show me how to
call'd for his wine and he call'd for his pipe and he call'd for his fid - dle - r's

* Diagrams for Guitar, Symbols for Ukulele and Banjo

7430-3

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smile. three. When I've been out on the spree,
When they'd had a high old time,

tod - dling down the street, With this lit - tle
all the whole night thro' What was it that

mel - o - dy ev - 'ry - one I greet.
King Cole said and his fid - dlers too?

REFRAIN *p-f*
Show me the way to go home, I'm tired and I want to go to

bed, I had a lit - tle drink a - bout an hour a - go, And it's

gone right to my head. Where - ev - er I may roam, On

land, or sea, or foam, You can al - ways hear me sing - ing this song,

Show me the way to go home. home.

sf D.S.

7430-3 Show Me The Way etc.

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made him chief Pan - jan - drum, The na - bob of them all, They
 led her to his har - em, Where he had wives ga - lore, She
 all the way from Dub - lin, To Na - bab J. O 'Shea, But

call'd him Ji - ji - boo Jhai, And rigg'd him out so gay, So he
 start - ed shed - ding a tear; Said he, "Now have no fear! I'm
 in his pal - ace so fine, Should Rose for Ire - land pine, With

wrote to Dub - lin Bay To his sweet-heart just to say:
 keep - ing these wives here Just for or - na - ment, my dear:
 smiles her face will shine, When he mur - murs, "Sweet-heart mine:

Chorus

"Sure, I've got rings on my fin-gers, bells on my toes,

El-e-phants to ride up-on, my lit-tle I-rish Rose, So

come to your na-bob, and next Pat-rick's Day, Be

Mis-tress Mum-bo Jum-bo Jij-ji-boo J. O-'Shea. "Sure I've got Shea." D.S.

D.S.

p-f

G₀₀ D₇ G₀₀ D₇ G₀₀ B₇ E_m C[#]dim.

G₀₀ E_m 7 B_m D₇ G₀₀ D₇ G₀₀ G₀₀

1 2

"Poor John!"

19

Written by
FRED W. LEIGH

Composed by
HENRY E. PETHER

Moderato

The musical score is written for piano and voice. It begins with a piano introduction marked 'Moderato' and 'ff' (fortissimo). The piano part consists of two staves. The vocal melody is written on a single staff with lyrics underneath. The lyrics are: 'I ought to think my-self a luck-y girl, I know, 'Cos As soon as she could get me all a-lone oh, dear! She She said, "Young gals to-day are all for out-side show; The I'm en-gaged, but still, some-how, I don't think so. asked so ma-ny ques-tions, that I felt quite queer. clothes you see may look all-right, the rest oh, no!"

The piano accompaniment includes several chords marked with guitar symbols: Gm7, C7, Dm, and F. The tempo is marked 'Moderato' and the dynamics include 'ff' (fortissimo) and 'p' (piano).

F.D.&H.229-4

* Symbols for Ukulele, Guitar and Banjo

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E7

Am

A7

John, that's the name of my "fin - nonce," you see,
 Thought John too young to take a wife just yet;
 What she was driv - ing at, I soon made out;

Dm

C

G7

Gm7

C7

There's no mis - take, he's ve - ry fond of me. He
 Asked when and where it was, that we first met. She
 My style of dress was too re - fined, no doubt. Then

Gm7

C7

Dm

F

took me out for walks, and oh! he was so nice! He
 said no girl could help but wor - ship her dear son, And
 all at once she gave a sigh, and cried, "Oh, lor! I

Gm7 **C7^o** **Dm** **F**

al - ways used to kiss me on the same place twice.
told me pret - ty plain - ly what a prize I'd won.
won - der what on earth he wants to mar - ry for!"

D#dim. **C^o** **G7^o** **G#dim.** **Em^o**

Oft - en in the park, we would sit and spoon, And
Start - ed ve - ry slow, then she made a spurt, And
That was quite e - nough, up my tem - per flew; Says

Dm7 **C^o** **F#dim.** **G7^o** **C7^o**

rit.

I was, oh! so hap - py, till the oth - er af - ter - noon.
hoped that I knew how to put a tail - piece on a shirt.
I, "Per - haps it's so that he can get a - way from you!"

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CHORUS 2nd time *f*

John took me round to see his moth - er! His moth - er! His

moth - er! And while he in - tro-duced us to each oth - er, She

weigh'd up ev-'ry-thing that I had on. She put me thro' a cross-ex-am-i-

na - tion; I fair-ly boild with ag-gra-va - tion. Then she shook her head,

Looked at me and said: "Poor John! Poor John! John!"

ff *Fine* *D.S.*

The musical score is written for a vocal line and piano accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C). The score is divided into systems, each containing a vocal staff and a piano staff. The lyrics are written below the vocal staff. The piano accompaniment includes various chords and dynamics. The score ends with a double bar line and a repeat sign.

She May Have Seen Better Days

23

Words and Music by
JAMES THORNTON

Piano *Valse moderato*

mf *rit*

p *p*

While stroll-ing a - long with the ci - ty's vast throng, On a
If we could but tell why the poor crea-ture fell, Per -
The crowd went a - way, but I long - er did stay; For from

night that was bit - ter-ly cold, I no-ticed a crowd who were
- haps we'd be not so se - vere; If the truth were but known of this
her I was loath to de - part. I knew by her moan, as she

laugh-ing a - loud At some-thing they chanc'd to be - hold. I
out-cast a - lone, May - hap we would all she'd a tear. She was
sat there a - lone, That some-thing was break-ing her heart. She

E♭ *C7* *F7* *C#dim.* *B♭*

E♭ *B♭* *Cm* *F7* *B♭*

* Symbols for Ukulele, Guitar and Banjo

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stopped for to see what the ob-ject could be, And there, on a
 once some-one's joy, cast a-side like a toy, A-ban-doned, for-
 told me her life, she was once a good wife, Re-spect-ed and

door-step, lay ——— A wo-man in tears, from the
 -sa-ken, un-known. ——— Ev'ry man stand-ing by had a
 hon-ored by all; ——— Her hus-band had fled Ere

crowd's an-gry jeers And then I heard some-bod-y say: ———
 tear in his eye, For some had a daugh-ter at home. ———
 they were long wed, And tears down her cheeks sad-ly fall. ———

colla voce *rit.*

Refrain *mf a tempo.*

She may have seen bet-ter days, ——— When she was in her

mf a tempo.

prime; — She may have seen bet-ter days, — Once up -

- on a time. — Tho' by the way-side she fell, —

She may yet mend her ways. — Some poor old moth - er is

wait - ing for her Who has seen bet - ter days. —

Bring Back My Bonnie To Me

Words & Music by
H. J. FULMER.

Moderato con espressione.



1. My bonnie lies out on the o - cean, While sad-ly I wait on the shore; He
2. He left me when ros-es were fad - ing, To bid me farewell, for a while; My
3. Then, darl'ing one, can you for-sake me? My life is so wea-ry and lone! Oh!



* Symbols for Ukulele, Guitar and Banjo

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B_b *E_b* *B_b* *F7* *B_b* *rall.*

wander'd a-way o'er the bil - low, I'm longing to see him once more!..... He
heart is so wea-ry and lone - ly, Be - reft of his beauti - ful smile..... I
send me a word o'er the wa - ter, And say you are ev - er my own!..... In

G m *a tempo.* *D* *G m* *C m* *D* *rit.* *F7*

comes to my heart in bright vis - ions, His face like an angels I see!..... And,
stray where the bil - lows are dash - ing, And wonder where now he can be; My
sor - row and tears I'm re - pin - ing, And sad is my watch by the sea, My

a tempo. *frit.*

B_b *E_b* *B_b* *F7* *B_b* *rall.*

still do I sigh in my dream - ing: Oh! bring back my bonnie to me!..... } *Chorus.*
heart to the waves ev - er whis - pers: Oh! bring back my bon - nie - to me!.....
dar - ling, my dear one for ev - er! Oh! bring back my bonnie to me!.....

a tempo. *f* *colla voce.*

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of Scottish dialect terms. Price \$1.00

[illegible]

Hello! Ma Baby

29

HOWARD and EMERSON

Moderato

Piano *mf*

(Hel - lo! Hel - lo! He - lo!)

Ise got a lit - tle ba - by, but she's out of sight, I
This morn - ing, thro' the 'phone, she said her name was Bess, And

talk to her a - cross the tel - e - phone; Ise
now I kind of know where I am at; Ise

* Symbols for Ukulele, Guitar and Banjo

7647-4

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C7

nev - er seen my hon - ey but she's mine, all right; So
sat - is - fied be - cause I've got my babe's ad - dress, Here

C7

F

take my tip, and leave this gal a - lone.
past - ed in the lin - ing of my hat.

F

Dm7

F

Dm

F

Ev - 'ry sin - gle morn - ing, you will hear me yell, "Hey
I am might - y scared, 'cause if the wires get crossed, 'Twill

D7

Gm

D7

Gm

Cen - tral! fix me up a - long the line? He con -
sep - a - rate me from ma ba - by mine, Then some







-nects me with ma hon - ey, then I rings the bell, And
oth - er coon will win her, and my game is lost, And






this is what I say to ba - by mine, —
so each day I shout a - long the line, —

Chorus


Hel - lo! ma ba - by, Hel - lo! ma hon - ey,




Hel - lo! ma rag - time gal, — Send me a kiss by

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wire, Ba - by my heart's on fire!

If you re-fuse me, Hon-ey, you'll lose me, Then you'll be left a -

-lone; Oh! ba - by, Tel - e - phone and tell me I'se your

1. own. Hel-lo! hel - lo! hel - lo! there. 2. own.

Chord diagrams shown: F, E7, F, F#dim., C7, F, G7, C7.

Tell Me Pretty Maiden.

33

By LESLIE STUART.

Moderato.

Piano.

The musical score is written for piano and voice. It begins with a piano introduction in B-flat major, marked 'Moderato'. The piano part features a flowing melody in the right hand and a harmonic accompaniment in the left hand. The vocal line enters with the lyrics: (GIRLS.) There are a (MEN.) There are a (MEN.) Tell me, pret-ty maid-en, Are there a-ny more at home like you? (GIRLS.) Tell me, gen-tle stran-ger Are there a-ny more at home like you? The piano accompaniment continues with a steady rhythm, supporting the vocal melody. The score includes several measures of piano accompaniment without vocal lines, featuring chords and melodic fragments. The lyrics are written below the vocal line, and the piano part is written on a grand staff (treble and bass clef).

* Symbols for Ukulele, Guitar and Banjo

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Kind sir, their
Dear maid they

tell me, pret - ty maid - en, What these ver - y sim - ple girl - ies do. Then
tell me, gen - tle sir, The things these ver - y rak - ish fel - lows do. Then

man - ners are per - fec - tion, And the op - po - site of mine.
flirt with girls too free - ly And it's not the same girl twice.

tell me, maid - en, what the girl - - ies do. Then take a lit - tle
tell me, tell me what these fel - - lows do, Then take me 'round and

I may love
I nev - er in - tro -

walk with me, And then I can see What a most par - tic - u - lar girl should be.
let them show for an hour or so How far such fel - lows can real - ly go.

Chord diagrams: E^b, Cm, G^{oo}, D7, G^{oo}, D7, G^{oo}, D7, G^{oo}, D7, G^{oo}, C#dim., B^b7, E^b, C#dim.

you too well to let you go And flirt with those at home, you know,
 duce them to a girl I in-tend To be my most par - tio - u - lar friend

Well,
 I

It's
 It's

don't mind, lit - tle girl You'll see I'll on - ly want but
 won't mind, what they do No man would ev - er flirt with

not quite fair to them If you told them that you were
 not worth risk - ing it I know with them you won't a

you.
 me.

I
 I

Chord diagrams: Bb7, Eb, C#dim., Bb7, G7, Cm, G, Gm, Bbm, F, Fm.

RODGERS & HART SONG ALBUM

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true.
 gree.

What would you say if I said I liked you well?
 Of course I will try, for we're do-ing ver-y well?

won't care a pin for your sis-ters if you love me.
 don't want to know them if you will do the flirt-ing.

I'd
 I'll

On bend-ed knee!
 On bend-ed knee!

If
 If

vow to you
 vow to you

On bend-ed knee!
 On bend-ed knee!

I loved you,
 I loved you,

would you tell me what I ought to do To keep you
 would you tell me what I ought to do To keep you

A♭ E♭7 A♭ E♭7
 A♭ F G D7 G B♭7
 E♭ B♭7







all mine a-lone, to al-ways be true to me? If
all mine a-lone, to al-ways be true to me? If






I loved you, would it be a sil-ly thing to do? For I
I loved you, would it be a sil-ly thing to do? For I









must love some one, Yes, I
must love some one, Yes, I

Then why not me?
Then why not me?

must love some one, real - ly And it might as well be you!
must love some one, real - ly And it might as well be you!

p

p

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Some Little Bug Is Going To Find You

39

Words by
BENJAMIN HAPGOOD BURT
and ROY ATWELL

Music by
SILVIO HEIN

Molto Allegro

VOICE

PIANO

f

Moderato

* D7

G

Gdim.

It is of-ten-times a ques-tion in this age of in-di-gest-ion, As to
The in-vit-ing green cu-cum-ber, gets most ev-'ry-bo-dy's num-ber; And the

p

D7

Am7

D7

G

A7

D

what to eat and what to leave a-lone;— For each mi-crobe and Ba-cil-lus has a
green corn has a sys-tem of its own.— While the ra-dish and the cab-bage of-ten

*Diagrams for Guitar, Symbols for Ukulele and Banjo

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Em7 D Dm6 Em7 A7

diff-'rent way to kill us; And in time they al-ways claim us for their
make un-pleas-ant bag-gage, And may in-tro-duce the doc-tor in your

D Gm6 D7

own. There are germs of ev-'ry kind in a-ny
home. Eat-ing lobs-ter, cooked or plain is on-ly

G Gdim. D7 Am7 D7

food that you can find, In the mar-ket or up-on the bill of
flirt-ing with 'to-maine, And an oys-ter some-times has a lot to

G E7 Am Am7

fare; Drink-ing wa-ter's just as ris-ky as the
say; But the clams we eat in chow-der make the

B7 Em Gm6 D Ddim. Em7 A7

so-called dead-ly whis-key, And it's of-ten a mis-take to breathe the
an-gels sing the loud-er, For they know that we'll be with them right a -

Cm6 D7 REFRAIN Am7 D7 G

air. — Some lit-tle bug is going to find you some - day! — Some lit-tle
way. —

Am7 D7 Am7 D7 G G7 C

bug will sneak be-hind you some - day! Then he'll send for his bug friends and all your-

B7 Em A7 G Am7 D7 G

earth-ly trou-ble ends, Some lit-tle bug is going to find you some - day.

Maggie, The Cows Are In The Clover

Written and Composed by
AL. W. FILSON

Allegretto

Piano *mf*

f

p

p

** A_b* *E_b7*

I love to wan - der by the brook That winds a - mong the
 I'm not al - lowed to have a beau, Ex - cept up - on the
 He took me to a coun - try fair, We went in a bal -

The musical score is written for piano and includes a vocal line. The piano introduction is in 2/4 time, key of B-flat major, and marked 'Allegretto'. The first system of piano music is marked 'Piano' and 'mf'. The second system is marked 'f'. The third system includes a vocal line with lyrics and piano accompaniment marked 'p'. Chord symbols '* A_b' and 'E_b7' are placed above the vocal line. The piano accompaniment for the vocal section is marked 'p'.

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trees, And watch the birds flit to and fro a - mong the Au - tumn
 sly, So yes - ter - day he came and took me walk - ing thro' the
 - loon; Says he to me, we'll go and see the man up in the

leaves; 'Tis my de - light from morn till night To ram - ble on the
 rye; We strolled a - long so lov - ing - ly, It seemed just like a
 moon. We drift - ed o - ver towards the farm, Per - haps a mile or

shore, But when I do, my moth - er's voice Comes from the kitch - en
 dream, When just from out that kitch - en door Came that fa - mil - iar
 more, When sud - den - ly I heard that voice Come from the kitch - en

door: —
 scream: —
 door: —

Mag - gie! Mag - gie!

Red. * Red. *

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Refrain

The cows are in the clo-ver, They've tram-pled it since

morn, Go and drive them, Mag-gie, to the old red

barn. The cows are in the clo-ver, They've tram-pled it since

morn, Go and drive them, Mag-gie, to the old red barn.—

poco rall.

colla voce

A Boy's Best Friend Is His Mother

45

Words by HARRY MILLER.

Music by J.P. SKELLY.

Andante.

The musical score is written for piano and voice. The piano part begins with a melody in the right hand and a bass line in the left hand, marked *mf*. The tempo is *Andante*. The key signature has two flats (B-flat and E-flat). The score includes three systems of music. The first system shows the piano introduction and the beginning of the vocal melody. The second system contains the first three lines of the vocal melody with three different lyrics. The third system continues the vocal melody and piano accompaniment. Chord symbols are provided for the piano part: Bb, Eb, Bb, C7, F, Bb, Eb, and Bb.

mf

rall.

* B \flat

E \flat

B \flat

1. While plod - ding on our way, the toil - some road of life, How
 2. Tho' all the world may frown, and ev - ry friend de - part, She
 3. Her fond and gen - tle face not long may greet us here, Then

C7

F

B \flat

few the friends that dai - ly there we meet! Not ..
 nev - er will for - sake us in our need! Our
 cheer her with our kind - ness and our love! Re . . .

E \flat

B \flat

ma - ny will stand by in trou - ble and in strife, With
 ref - uge ev - er - more is still with - in her heart, For
 - mem ber at her knee in child - hood bright and dear, We

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coun - sel and af - fect - ion ev - er sweet! . . . But
 us her lov - ing sym - pa - thy will plead! . . . Her
 heard her voice, like an - gels from a - bove! . . . Tho

there is one whose smile, will ev - er on us beam, Whose
 pure and gen - tle smile, for - ev - er cheers our way, 'Tis
 af - ter years may bring, their glad - ness or their woe, Her

love is dear - er far than an - y oth - er! . . . And where -
 sweet - er and 'tis pur - er than all oth - er! . . . When she
 love is sweet - er far than an - y oth - er! . . . And our

- ev - er we may turn, This les - son we will learn, A
 goes from earth a way, Well find out while we stray, A
 long - ing heart will learn, Where ev - er we may turn, A

boys best friend is his Mother! . . .
 boys best friend is his Mother! . . .
 boys best friend is his Mother! . . .

colla voce. *rall.*

CHORUS.

Then cher - ish her with care, And smoothe her sil - vry hair, When
 gone, you will nev - er get an - other . . . And where - ev - er we may turn, This
 less - on we will learn, A boy's best friend is his Mother! . . .

colla voce *rall.* *rall.* *rall.*

The Love Nest

(Jack and Mary)

Words by
OTTO HARBACH

Music by
LOUIS A. HIRSCH

VOICE *Moderato (giocoso)* *Andante comodo*

(Mary) Man - y build - ers
(Jack) Build - ing hous - es

Piano *mf* *p*

there have been Since the world be - gan Pal - ace, cot - tage,
still goes on Now as well as then An - cient Jack and

man - sion, Inn, They have built for man Some were small, and
Jill are gone, Yet re - turn a - gain Ev - er comes the

L.H.

L.H.

Guitar Diagrams: Eb, Fm7, Bb7, Eb, Fm7, Bb7, Eb, Gm, Cm6, D7, Gm, Cm6, D7, Gm, Fm

* Diagrams for Guitar, Symbols for Ukulele and Banjo

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some were tall Long or wide or low.
ques - tion old Shall we build for pride,

rapido

gva...

But the best one of them all Jack built long a - go 'Twas
Or shall brick and mor - tar hold Warmth and love in - side? (Mary) The

poco

p dolce

built in by - gone days Yet mill - ions sing its praise.
an - swer you may know Jack solved it long a - go.

L.H.

Slow (In a lilting manner)

Just a love nest Co - zy with charm

p f

Like a dove nest Down on a farm

A ver - an - da with some sort of cling - ing vine

Then a kitch - en where some ramb - ler ros - es twine

Then a small room Tea set of blue

Chord Diagrams:

- E7
- A7
- E7
- A7
- B7
- E7
- Fdim.
- C7
- Fm
- C
- Fm
- F7
- Fm7
- B7
- E7
- B7
- E7

Best of all room Dream room for

F#7 *A#* *F#7*

two Bet - ter than a pal - ace with a gild - ed

A# *B#7*

dome, Is a love nest You can call

G7 *Bbm6* *C* *Fm* *B-7*

1. home. Just a home. 2. home.

Eb *Eb*

mf *dim.*

Red.

MOLLY O

Written and Composed by
WM. J. SCANLAN

Valse tempo

Piano

f

mf

mf

She's plain Mol - ly O, sim - ple and
Brave sol - diers may war, he - roes may

sweet, My heart is gone, I lay me
die, With Mol - ly, dear, The world I

at her feet; So light her tread,
would de - fy Ten - der her heart,

Bb *Bb7* *Eb* *F#dim.* *Eb* *Cm* *Bb7* *Eb* *Cm* *F7*

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so fond her gaze, Who would not love my
lov - ing and true, Flow'rs of the val - ley

Mol - ly dear? Clouds are but
call her queen! So like the

sun - shine, skies ev - er clear, Hap - py am
lil - y, so like the rose. Her laughs like

I, lads, when Mol - ly is near, Heart's
sun - shine to na - tures re - pose, Her

L.H.

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— fond-est ech - o, — Love's — sweet re - frain. —
 — eyes are jew - els, — more — rich and bright. —

Still — call me back — to my Mol - ly a - gain! —
 Then — those in Heav - en that spark - le at night! —

Refrain She's plain Mol - ly O, — sim - ple and

sweet, — She's plain Mol - ly O, — her heart is

love's re - treat, ————— She's plain Mol - ly O! —————

love - ly, di - vine, ————— Oh,

would — that I ————— could call Mol - ly mine! —————

ff *D.S.*

Chord diagrams shown above the vocal line:

- B \flat
- B \flat 7
- E \flat
- A \flat
- Fm
- B \flat 7
- E \flat
- Fm
- F \sharp dim.
- E \flat
- B \flat 7
- E \flat

Waiting At The Church; or, My Wife Won't Let Me

Written by
FRED W. LEIGH

Composed by
HENRY E. PETHER

Moderato

PIANO *ff*

1. I'm in a nice bit of trou - ble, I con - fess,
2. Lor, what a fuss O - ba - di - ah made of me,
3. Just think of how dis - ap - point - ed I must feel;

p

Some - bo - dy with me has had a game; I should by now be a
When he used to take me in the park! He used to squeeze me, till
I'll be go - ing cra - zy ver - y soon. I've lost my hus - band, the

proud and hap - py bride, But I've still got to keep my sin - gle name.
I was black and blue, When he kissed me, he used to leave a mark.
one I nev - er had! And I dreamed so, a - bout the hon - ey - moon!

* Symbols for Ukulele, Guitar and Banjo

F.D. & H. 121-4

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I was pro-posed to by O-ba-di-ah Binks,
Each time he met me, he treat-ed me to wine,
I'm look-ing out for an-oth-er O-ba-diah,

In a ver-y gen-tle-man-ly way:
Took me now and then to see the play;
I've al-read-y bought the wed-ding-ring, There's

Lent him all my mon-ey, so that he could buy the home, And
Un-der-stand me right-ly, when I say he treat-ed me, It
all my lit-tle fal-the-rid-dles, packed up in my box; Yes,

punc-tual-ly at twelve o'clock to day,
was-n't him, but me that used to pay.
ab-so-lute-ly two of ev-'ry thing.

CHORUS

There was I, wait - ing at the church, wait - ing at the church,

1st time p 2nd time f

wait - ing at the church; When I found he'd

left me in the lurch, Lor, how it did up -

set me! All at once, he sent me round a note,

Here's the ver - y note, This is what he wrote:

Can't get a - way to mar - ry you to - day-

My wife won't let me! let me!

ff *Fine* *D.C.*

June Brought The Roses

Ballad

Words by
RALPH STANLEY

Music by
JOHN OPENSHAW

Moderato

Piano *f*

Smoothly
p

Red leaves,
Sad hours

rit.

a tempo

Ab dim.

Eb 7

fad - ed and dead leaves, Sea - birds flown;
all will be glad hours, Come what may,

'Round me win - ter had found me
New skies won - der - ful blue skies,

The musical score is written for piano and voice. It begins with a piano introduction in 3/4 time, marked 'Moderato' and 'Piano' with a forte 'f' dynamic. The piano part features chords and moving lines in both hands. The vocal melody enters with the lyrics 'Red leaves, Sad hours'. The piano accompaniment continues with a 'rit.' (ritardando) marking and then returns to 'a tempo'. The score includes guitar diagrams for 'Ab dim.' and 'Eb 7' chords. The lyrics continue with 'fad - ed and dead leaves, Sea - birds flown; all will be glad hours, Come what may,' and 'Round me win - ter had found me New skies won - der - ful blue skies,'.

*Diagrams for Guitar, Symbols for Ukulele and Banjo

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Bbm7 Eb aug. Ab Eb aug. Ab
 sad light and my lone. way, Life Win -
 a tempo

poco accel.

F7-5
 seemed - ter one long De - cem - ber, Skies were no
 shad - ows re - turn - ing, Hold

Eb Eb dim. cresc. Eb
 grey, fears, Dear - est, then I re -
 With Love's light ev - er

cresc. *f*

C7 9 F9 Bb7 Eb7 Eb aug.
 - mem - ber, One sweet day.
 burn - ing, Through the years.

rit. *rall.*

Refrain *Slow with much expression*
mp-f

June brought the ros-es so fra-grant with dew, June brought the

sun-beams and when they peeped through, Songbirds were sing-ing,

Mel-o-dies ring-ing, Bid-ding the world love a-new; —

There in Love's gar-den my dreams all came true, I found a red rose, the

mp-f

con passione

cresc.

poco accel.

poco accel.

rall.

a tempo

a tempo

Chords: A^b, A^b aug., D7, B^bm7, E^b7, E^b aug., A^b, C7, F7, B^b7, B^bdim., B^b7, E^b7, E^b aug., A^b, A^b aug., D^b, B^bm7, E^b7, E^b aug.





poco rit.
 fair-est that grew, Af-ter the grey days, Af-ter the

poco rit.
 May days, June brought the ros-es and you.




molto rit. *f*

u tempo
 1 This ending when repeating Refrain


 2 This ending for 2nd verse

you.
 Tempo I *f*






 Final ending only

D.S. you. *ff*

fz rit. *ff* *lunga*

*



VOCAL and INSTRUMENTAL HITS of BYGONE DAYS



And They Called It Dixieland.....(R).....Whiting
Angel Child (I'm Just Wild Over You).....(W).....Silver-Davis-Price
Are You From Dixie.....(W).....Yellen-Cobb
Ask Her While The Band Is Playing.....(W).....Herbert
Autumn In New York from "Thumbs Up".....(H).....Duke
Band Played On, The.....(H).....Palmer-Ward
Bei Mir Bist Du Schoen.....(H).....Cahn-Chaplin-Jacobs-Secunda
Big Fat Mama.....(A).....Simon-Millinder
Boulevard of Broken Dreams.....(R).....Warren-Dubin
from "Moulin Rouge"
Breezin' Along With The Breeze.....(R).....Gillespie-Simons-Whiting
Brother Can You Spare A Dime.....(H).....Harburg-Corney
from "Americana"
Building A Nest For Mary.....(R).....Rose-Greer
California Here I Come.....(W).....Jolson-Meyer-De Sylva
Cheyenne (Shy Ann).....(R).....Williams-Van Alstyne
Confession from "The Band Wagon".....(H).....Schwartz
Cool! Cool! Cool!.....(W).....Jefferson-Friedman
Daddy You've Been A Mother To Me.....(W).....Fischer
Daughter Of Rosy O'Grady, The.....(W).....Brice-Donaldson
Doctor Tinkle Tinkle.....(W).....Hoschna-Harbach
from "The Girl Of My Dreams"
Dreamy Melody.....(R).....Koehler, Magine, Naset
Every Day Is Ladies Day With Me.....(W).....Herbert
from "Red Mill"
Every Little Movement.....(W).....Harbach-Hoschna
from "Madame Sherry"
For You A Rose.....(W).....Cobb-Edwards
Forty Second Street.....(W).....Warren-Dubin
from "Forty Second Street"
Gael I Wish I Was A Caveman's Kid.....(R).....Ponce-Golden
Good Evening Friends from "Wonder Bar".....(H).....Katcher-Caesar
Hang Out The Front Doorkey.....(R).....Burt
Mat My Father Were Upon
St. Patrick's Day.....(R).....Schwartz
Her Eyes Don't Shine Like Diamonds.....(W).....Marion
Here In My Arms from "Dearest Enemy".....(H).....Rodgers-Hart
Here We Are from "Viennese Nights".....(H).....Romberg
I Cover The Waterfront.....(H).....Heyman-Green
from "I Cover The Waterfront"
I'd Like To Be A Monkey In The Zoo.....(W).....Hanlon-White
from "Hitchy Koo"
If You Talk In Your Sleep Don't
Mention My Name.....(R).....Brown-Ayer
I Kiss Your Hand Madame.....(H).....Erwin-Rotter
I'll Be All Smiles Tonight.....(H).....Ransom
I Love A Lasso.....(H).....Lauder-Grafton
I'm Just Wild About Harry.....(W).....Blake-Sissle
from "Shuffle Along"
In Old New York from "The Red Mill".....(W).....Herbert-Blossom
In The Shade Of The Old Apple Tree.....(R).....Williams-Van Alstyne
I Only Have Eyes For You from "Dames".....(R).....Warren-Dubin
I've Got A Crush On You.....(H).....Gershwin
from "Strike Up The Band"
I Won't Say I Will, But I Won't Say I Won't.....(H).....Francis-De Sylva-Francis
from "Little Miss Bluebird"
Join The Navy from "Hit The Deck".....(H).....Youmans
Lemon In The Garden Of Love, A.....(W).....Rourke-Corle
from "The Spring Chicken"
Little Girls Good-Bye.....Le Baron-Jacobi
Loud Speakin' Papa.....(A).....Pollack
Love For Sale from "The New Yorkers".....(H).....Porter
Love Is Sweeping The Country.....(H).....Gershwin
from "Of Thee I Sing"
Love Me And The World Is Mine.....(W).....Reed-Ball
Love Nest from "Mary".....(H).....Harbach-Hirsch
Lullaby Of Broadway.....(W).....Warren-Dubin
from "Gold Diggers of 1935"

Mad Dogs And Englishmen.....(H).....Coward
from "The Third Little Show"
Madelon.....(R).....Bryan-Robert
Mammy's Little Pumpkin Colored Coons.....(W).....Parrin
Mandy Lane.....(R).....McKenna
Much Obligated To You.....(H).....Burt
My Cousin From Milwaukee.....(H).....Gershwin-Gershwin
from "Pardon My English"
My Irish Molly O.....(R).....Schwartz-Jerome
My Little Buckaroo from "Cherokee Strip".....(W).....Scholl-Jerome
Mysterious Mase.....(W).....Doyle
Oh You Beautiful Doll.....(R).....Brown-Ayer
On San Francisco Bay.....(W).....Bryan-Hoffman
from "The Parisian Model"
Only One Girl In The World For Me.....(W).....Marion
Open Your Eyes.....(H).....Hammerstein-Whiting
Peek-A-Boo.....(H).....Scanlon
Pride Of The Prairie Mary.....(R).....Breen-Botsford
Rose In Her Hair, The.....(W).....Warren-Dubin
from "Broadway Gondolier"
Sailin' Away On The Henry Clay.....(R).....Kahn-Van Alstyne
Sailing Down The Chesapeake Bay.....(R).....Havaz-Botsford
San Antonio.....(R).....Williams-Van Alstyne
Say It While Dancing.....(W).....Silver-Davis
September In The Rain.....(R).....Warren-Dubin
from "Melody For Two"
She Is Ma Daisy.....(H).....Lauder-Harper
She Sells Sea Shells.....(H).....Sullivan-Gifford
She's The Lass For Me.....(H).....Lauder
Shine On Harvest Moon.....(R).....Norworth-Bayes
Soon from "Strike Up The Band".....(H).....Gershwin
Spaniard Who Blighted My Life, The.....(H).....Merson
Sunny Dispassion from "Americana".....(H).....Charig
Tell Me Why.....(R).....Rose
Telling It To The Daisies.....(R).....Young-Warren
Texas Tommy Dance.....(R).....Ayer
The Girl On The Little Blue Plate.....(R).....Alter
from "Springtime In Holland"
The Little Old Red School-house.....(W).....Marsolais
The Physician from "Nymph Errant".....(H).....Porter
Then You've Never Been Blue.....(R).....Florito
Those Songs My Mother Used To Sing.....(W).....Smith
Three Little Words.....(H).....Kolman-Ruby
from "Check And Double Check"
Umbrella Man, The.....(H).....Cavanaugh-Rose-Stock
Underneath The Stars.....(R).....Brown-Spencer
Very Thought Of You, The.....(W).....Noble
Vieni-Vieni.....(W).....Vallee-Koger-Yanna-Scotto
Vision Of Salome, A (Instrumental).....(R).....Lampe
We'll Meet Again.....(R).....Burnett
When It's Apple Blossom Time In
Normandy.....(R).....Gifford-Trevor
When Love Is Young.....(W).....Young-Ellis
from "Brown Of Harvard"
When Your Lover Has Gone.....(R).....Swan
Where The Black Eyed Susans Grow.....(R).....Radford-Whiting
Where The Lazy Daisies Grow.....(R).....Friend
Will You Love Me In December As You
Do In May.....(W).....Walker-Ball
With All My Heart.....(H).....Lawrence-Mason
Yama Yama Man from "The Three Twins".....(H).....Davis-Hoschna
You Can't Deny You're Irish.....(W).....Cohan
You Do Something To Me.....(H).....Porter
from "Fifty Million Frenchmen"
You're An Old Smoothie.....(H).....De Sylva-Youmans
from "Take A Chance"
You're My Everything.....(H).....Dixon-Young-Warren
from "Laugh Parade"
You're The One from "Good Boy".....(H).....Schwartz-Harbach

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VOCAL and INSTRUMENTAL HITS of BYGONE DAYS



Ain't It A Shame (W).....Hann-Simms-Brown
Ain't It Funny What a Difference Just a Few
Hours Make (W) from "The Yankee Consul".....Robyn-Blossom
All Aboard for Dixie Land (R).....Cobb-Yellen
All' Coons Look Alike to Me (W).....Hogan
Absence Makes the Heart Grow Fonder (W).....Dillea
Always Do As People Say You Should (W).....Herbert-Smith
from "The Fortune Teller"
Are You Sincere? (R).....Gumble-Bryan
At the End of an Irish Lane (W).....Clint-Pascoe
Babbitt and The Bromide, The (NW).....Geo. & Ira Gershwin
from "Funny Face"
Baby Sister Blues (R).....Marshall-Sunshine
Bambalina (H).....Youmans-Stothart-Harbach-Hammerstein II
from "Wallflower"
Bermuda Buggyride (W) from "It's All Over Now".....Green-David
Beside a Babbling Brook (R).....Donaldson-Kahn
Big Butter and Egg Man (R).....Friend-Clare-Santley
Boy's Best Friend Is His Mother, A (H).....Skelly-Miller
Can This Be Love? (H).....Swift-James
Coonville's Cullud Band (Coon Marching Song) (W).....Davids-Meakin
Cross My Heart I Hope to Die (W).....Fitz
Dat's De Way to Spell Chicken (W).....Perrin-Slater
Deep in Your Eyes (H).....Warren-Dixon
Down the Trail to Home Sweet Home (W).....Ball
Eat And Grow Thin (W).....Weslyn
Experiment (H) from "Nymph Errant".....Porter
Falling in Love (W) from "The Chocolate Soldier".....Strauss-Stange
Fifty Years Ago (R).....L'Alburt-Jones
Flag of My Heart (H).....Ferrari-Kirk
Flowers for Madame (H).....Tobias-Newman-Mencher
Girl on the Prow, The (H) from "New Moon".....Romberg-Hammerstein II
Give Me A Night in June (R).....Friend
Give Me a Roll on a Drum (H) from "Melody".....Romberg-Caesar
Glad Rag Doll (A).....Dougherty-Ager-Yellen
God Put the Green in the Rainbow (W).....Ball-Johnson
Goin' To Heaven on a Mule (W) from "Wonder Bar".....Warren-Dubin
Grief (H).....Chopin-Paskman
Half of Me (H).....DeRose
Heart of Stone, A (H).....Hamilton-Siever
He Looks at Her and Then He Goes Ha-Ha-Ha-Ha (W) Henderson-Rose
Hoops (H) from "The Band Wagon".....Schwartz-Dietz
Hooray for Hollywood (H) from "Hollywood Hotel".....Whiting-Mercer
How Could We Be Wrong? (H) from "Nymph Errant".....Porter
I Fear No Perils of the Deep (W).....Phillips-Lamb
If I Should Send A Rose (H).....Shilkret-Shayan
If You Want the Rainbow (R).....Levant-Rose-Dixon
I'm Glad That I Was Born A Boy (W).....Penn
I'm The Guy (R).....Grant-Goldberg
I'm The Last of the Red Hot Mammies (A).....Ager-Yellen
In a Little Red Barn (A).....Young-Schwartz-Ager
In the Garden of Romance (H).....Kalman-Reynolds
from "Little Miss Springtime"
Invitation (Waltz Song) (W) 60c.....Owen
Ireland Is Ireland to Me (W).....Ball-O'Hara-Brennan
The Irish Were Egyptians Long Ago (R).....Smith-Bryan
from "Shubert Gaeties of 1919"
The Island of Sweet Sixteen (W).....Herbert-Owsley
from "When Sweet Sixteen"
It's Bad for Me (H).....Porter

Jericho (H).....Myers-Robin
Just As The Sun Went Down (W).....Udall
King for A Day (R).....Florito-Lewis-Young
Let's Fly Away (H) from "The New Yorkers".....Porter
Lorelei (NW) from "Pardon My English".....Geo. & Ira Gershwin
Love Will Find A Way (W) from "Shuffle Along".....Sissle-Blake
Lucky Day (H) from "Scandals of 1926".....Henderson
Lulu's Back in Town (W) from "Broadway Gondolier".....Warren-Dubin
Miserable With You (H) from "The Band Wagon".....Schwartz-Dietz
Music of Love (H).....Goodman-Wood
My Heaven of Love (H).....Goldman-Bryan
Now I Have to Call Him Father (R).....Collins-Godfrey
Now That You're Gone (R).....Florito-Kahn
Nymph Errant (H) from "Nymph Errant".....Porter
Old Fashioned Mother, The (W).....Olcott
On Circus Day (W).....Northrup-Douglas
One I'm Looking For, The (H) from "Maritza".....Kalman-Smith
On Mobile Bay (R).....Daniels-Jones
Paradise Lost (R).....Rosenthal-Swanstrom
Personality (W) from "The Only Girl".....Herbert-Blossom
Rainbow (R).....Wenrich-Bryan
Sally Won't You Come Back? (H).....Stamper-Buck
Saloon. (Mock Ballad) (W).....Lab-Whiting
She's the Daughter of Mother Machree (W).....Ball-Nenarb
Should I Be Sweet (H) 60c from "Take a Chance".....Youmans-DeSylva
Sing, Kate, Sing (R).....Burt
Solomon (H) from "Nymph Errant".....Porter
So This Is Love (H) from "Little Miss Bluebeard".....Goetz
Sugar Moon (R).....Wenrich-Murphy
Sweet Inniscarra (W).....Olcott
Sweetheart of Mine (H) from "Louie the 14th".....Remberg-Wimperis
Sweethearts Forever (W).....Friend-Caesar
Sweet Madness (H) from "Murder at the Vanities".....Young-Washington
Sweet Peter (H) from "Dearest Enemy".....Rodgers-Hart
Then You've Never Been Blue (R).....Florito
Ten Thousand Years From Now (W).....Ball-Brennan
That's Why God Loves the Irish (W).....Ball-Bratton
They Say (W).....Mann-Weiss-Heyman
'Tis An Irish Girl I Love (W).....Ball-Brennan-Dubin
Too Many Rings Around Rosie (H) from "Lucille".....Youmans-Caesar
Twilight in Barakeesh (W) from "Rose of Algeria" Herbert-MacDonough
Under the Elms (W).....Herbert
Vodka (H).....Gershwin-Stothart-Harbach-Hammerstein II
from "Song of the Flame"
Whad I Care (W).....Donaldson-Turk
When He Gave Me You (Mother of Mine) (R).....White-Murphy
When Knighthood Was in Flower (R).....Gustin
When You're Pretty and the World is Fair (W).....Herbert-Blossom
from "The Red Mill"
When You're Wearing the Ball and Chain (W).....Herbert-Blossom
from "The Only Girl"
When Yuba Plays the Rumba on the Tuba (H).....Hupfeld
from "The Third Little Show"
Why Did They Sell Killarney (W).....Dillon-Dillon
Wild Rose, The (W) from "When Sweet Sixteen".....Herbert-Hobart
You Grow Sweeter as the Years Go By (W).....Mercer
You're Gonna Lose Your Gal (A).....Monaco-Young
Yours Sincerely (H) from "Spring Is Here".....Rodgers-Hart

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